Grand-All week, W. H. West's minstrels; Friday afternoon, combination theatrical benefit for Prov-Anditorinm-All week Woodward stock company in "Incog" and "The Old Guard;" Monday after-noon, Carreno charity concert; Friday afternoon,

Max Bendix concert company. Orpheum-All week, Vaudeville

Gilliss-All week, "John Martin's Secret." Academy of Music-Thursday night, Chicago

The Carreno concert at the Auditorium to-morrow afternoon at 3 o'clock will pos-

The Carreno concert at the Auditorium to-morrow afternoon at 3 o'clock will possess more than the ordinary interest attaching to this, the greatest living woman pianist. On this occasion Carreno will appear with orchestra for the first time in this city, and the proceeds of the concert will be given to charity. The great pianist has made a handsome reduction in her concert price, and as the theater will be donated by Messrs. Woodward & Burgess and the services of the Symphony orchestra given free of charge, there should be a goodly sum left over for the poor.

Carreno will play the big Rubinstein concerto, a number which she is said to interpret more brilliantly than any other living pianist, and more nearly after the manner of the composer himself than is the playing of any other artist. This concerto is regarded by many critics as Carreno's greatest number. She will also play Liszt's Hungarian phantasy, whose sweeping rhythm and furious passion make it an especially strong composition in the hands of this powerful and brilliant player. In addition to supporting Carreno in these numbers the orchestra will play the overture to Massenet's "Phedre," Rubinsteins "Music of the Spheres" and Meyer-Helmund's pizzacati serenade.

Owing to the large capacity of the theater and the desire to popularize an event designed to enlist charitable sympathy as well as musical appreciation, the prices have been made exceedingly low for such on artist as Carreno, ranging from \$1 down. There has been a large sale, but good seats still remain. Following is the programme:

good seats still remain. Following is the programme:

Overture, "Phedre" (Massenett, Symphony orchestra.

Piano Concert, in D minor (Rubinstein), moderato assal, andante, allegro, Mme. Teresa Carreno.

(a) "Music of the Spherre" (Rubinstein), the Pizzacati Seremade (Meyer-Helmund). Symphony orchestra.

Hungarian Fantarie (Liszi), Mme. Carreno and orchestra.

One of the most pretentious musical organizations to be seen in Kansas City this scason is William H. West's Big Minstrel Jubilee, which opens a week's engagement at the Grand opera house this afteraoon. Besides the Sunday matinee, matinees will be given on Thursday and Saturday. This company comes from a two weeks' engagement in SanFrancisco, where it is understood that Mr. West did the banner business of the season for that city. Mr. West has always presented the best of minstrelsy, but this season, after separating from his old partner, Mr. Primrose, he has gathered together so many celebrities that he has surprised the entire country. It will only be natural to expect that the jubilee will be welcomed in this city by large audiences. William West has been playing to swell-dom this season: especially was this so together so many celebrities that he has surprised the entire country. It will only be natural to expect that the jubilee will be welcomed in this city by large audiences. William West has been playing to swell-dom this season: especially was this so during the long run in New York. Philadelphia, Boston, Baltimore and Washington, in the latter place many of the society leaders and those in official life composed the audiences.

leaders and those in official lite composed the audiences.

Carroll Johnson is one of the stars with this company. He will rob you of many a laugh on the end, and when he sings some of his famous songs and gives some of his 'poetry of motion' you will ask for more in no uncertain tones. Richard Jose is another one of West's stars. His lutelike music has charmed every man, woman and child who has heard him sing. Clement Stewart, a London tenor, is another member who has attracted much attention with this company. Kent, the baritone: Frillman, the basso: Gorman and Garland, and many others will be heard in the musical portion of the programme. Tom Lewis, who has been making the New Yorkers laugh for such a long time, was persuaded to try the road with this company, and his coming is welcome news. The olio is said to be exceptionally good, and includes the spectacular production, "Remember the

The programme follows:

Interlocutor, William H. West. Tambos, Carroll Johnson, Larry Freeze, John King. Billy Procze.

Bones, Tom Lewis, T. B. McMahon, Charles M.
Ernest, Eddie Horan.
Vocalista, Richard J. Jose, H. W. Frillman, Clement, Stewart, Joseph Garland, Ed Gorman, Thomas B.
Wylie, Charles Kent, Edison Miller.
SECOND PART.
The Precze brothers, champion tambourine spinmers.

Tom Lewis and Charles M. Ernest, in burnt cork omedy.

"A Hot Time in Coontown," plantation song and ance sketch, introducing Eddie Horan in his cele-

dance skelen, introducing somedians.

McMahon and King, dancing comedians.

Trovollo and his walking automata.

William H. West's latest production, "Remember the Maine," introducing Mr. West as Captain Sign-

The Woodward stock company, which The Woodward stock company, which last night closed a two weeks' run of "Cyrano de Bergerac," will be seen this afternoon and all of this week in a double bill consisting of "Incog," a bright faree comedy, and "The Old Guard," a pathetic character sketch, the latter being employed as a currain raiser. a curtain raiser.

In the presentation of the Woodward company in a lively farce the management believes that it will meet with particular favor on the part of its patrons. Light comedy pleases a larger class of playgoers than any other kind of theatrical entertainment, and in the selection of "Incog," which was seen here during one of Charles Dickson's most prosperous engagements, a very good selection has been made. The play concerns the fortunes of Tom Stanhope, who has been driven from home because he has declared his love for the governess of his father's ward. Tom returns in disguise, and in his incognito accidentally duplicates the appearance of twin brothers registered at the same summer hotel. One of the brothers has a family and the other has a sweethears, all on the ground. Confusion and mistakes ensue, and there is such a mixup of characters that the people of the play are driven almost to desperation. tainment, and in the selection of "Incog,"

of the play are driven almost to desperation.

Mrs. Romualdo Pacheco, one of the most
successful women dramatists, is the author
of this piece, and she has managed her
scenes so well that while the complications
work no end of misunderstandings and embarrassments upon the people of the play,
they are at all times clear to the audience.
The Woodward company is said to make
a good cast for the farce. Hai Davis will
play Dickson's old part, Miss Teighton
will be seen as the governess. Mr. Scarle
as General Stanhope, Miss Berkley as the
weeping widow and Miss Dunn as the
laughing girl.

The curtain raiser is a play from which
Irving's successful character sketch, "A
Story of Waterloo," was taken. Mr. Enoe,
who will not have a part in the farce, will
be seen in this one act play. The casts
will be as follows:
"THE OLD GUARD."

Haverrack

Frank Linder

Lerd BeauvilleFran	k Linden
HenryW. I	1, tireens
Rawson	III Davis
Servant Ha	try Long
MelajneBertha	Creighton
Lady BeauvilleAlberta	Converse
General Stanhope	th Secrle
Tom Stanhope	Hal Davis
Dick Winters	Beresford
Harry Winters). Greene
Ned Moreland	Bennett
Dr. Hartman W	ill Davis
First attendant	try Long
Second attendant James	s Sterling
Ente Armitage Bertha	Creighton
Isabel Howardlnez	McAuley
Mrs. WintersGertrude	Berkeley
Mrs. Company Kee	ma Dune

The legitimate stage is again called upon to furnish artists to amuse the patrons of the Orpehum, and the principal feature of the Orpehum, and the principal feature of the bill for the week which commences with the matinee this afternoon will be a farce called "Bellinda Bailey's Boarders," which is to be interpreted by Barton Hill, Charles Williard and Miss Ella Sothern. Barton Hill scarcely needs an introduction to the people of Kansas City, as he has been seen here many times in various productions. Those who saw the very handsome production of Shakespeare's "Twelfth Night," which was given by Marie Wainwright at the Warder Grand opera house a number of years ago, will recall the fact that Mr. Hill was the Malvolio, It has been generally conceded that the character has never been played within the memory of the present generation in so finished and artistic a manner as by him. This was but one of the triumphs of this vettran as he has served for many years in the companies of the best actors on the American stage. He won honors in his association with Edwin Forrest, John McCullough, Edwin Booth, and nearly all the women stars of prominence. In the present farce Mr.

Hill is said to have a part which gives him opportunities for the display of his ability as a comedian of the better class. Mr. Willard is an actor of established reputation, and a large part of the fun in this successful piece is said to be due to his efforts. Miss Sothern, who is a woman of many personal attractions, plays a sprightly widow in a manner which is said to be charming.

harming. The Russell brothers can hardly be called legitimate actors, but there are few more popular teams on the stage. For a long time their impersonations of the Irish serpopular teams on the stage. For a long time their impersonations of the Irish servant girls have stood as models of this kind of work. While their burlesquing is necessarily broad it is never inartistic, and there is nothing of coarseness in their characterizations. As they have not been seen here for some time they should be doubly welcome. Emma Krause, the black tace prima donna, who made such a decided hit last week, and Margaret Rosa, her popular assistant, have been especially re-engaged for another week. Miss Krause will introduce a number of new operatic selections. Of the others Charles and Minnie Sa-Van will be recalled as comedy aerobats who made such a favorable impression last year at the Orpheum, while B, Frank Butts, who, with Frank McMillen, will present illustrated songs, is well known in Kansas City, where he has lived for some time. There will be matinees Tuesday, Thursday and Saturday. The order of the programme will be:

The Adairs, grotesque musical artists.

ninnies.
Charles and Minnie Sa-Van, comedy acrobats.
Barton Hill and Charles Willard, assisted by Miss
Ella Sothern and company in the comedy, "Behinda
Bailey's Boarders."
Benjamin Bolus, M. D., aged 55. Barton Hill
Baxier Bolus, his son, attorney at law, aged 23.

Belinda Bailey, aged 39. Ella Sothern
Belinda Bailey, aged 39. Ella Sothern
Bianca Balley, her daughter, aged 18. Lacdile Nunn
Boilver Bloggs, a "Forty-niner," any old age....

The Lorenzes, in their unique acrobatic novelty,
"Cafeteria."

Sisters Winslow, in songs.

The Lorenses, Cafeteria, "Sisters Winslow, in songs.
Sisters Winslow, in songs.
Russell brothers, "Our Irish Girls."
Willy Ozeola, the European equilibrists.
Butts and McMillen, song illustrators.

The "limit" to stage realism is promised "John Martin's Secret," the latest of

John Martin Sheridan Bioek Israel Kevosky, a Polish refugee P. August Anderson Clifford Weedon, Lagenbacker's eleck. John Davidge Watty Evans, Lagenbacker's office boy. Thomas W. Hill Schaeffer Mr. Lagenbacker, a diamond merchant .N. Schaeffer Mr. Bradford, his Kimberley manager. .M. A. Scott Klassie von Spiel, a Dutch farmer. .Henry Vogel Dr. Ferguson, in Kimberley ... A. K. Adams Jarple, a Hottentot. ... Abel Perry Zillah Kevosky, Israel's daughter. .Miss Emma Field Madge Lewis, in love with Clifford Miss Gertle Gilson Lucinder Bright, called "Cinders" .Miss May Williams

first of a series of three attractions to be first of a series of three attractions to be presented at the Auditorium under the direction of the Kansas City Athenaeum, will be heard at the theater next Friday afternoon. The company is headed by Mr. Max Bendix, violinist, who will be remembered here as the concert master of the Thomas orchestra. Mr. Bendix is regarded as one of the best violinists in America, has been very successful as a concert player, and has frequently conducted the Thomas orchestra on popular occasions, and in the absence of Mr. Thomas from regular concerts.

The company surrounding Mr. Bendix includes Miss Jeanne Scott, planist, and Miss Jennie Osborn, soprano, both of whom are said to be highly accomplished artists. Miss Scott has been especially successful In concert work.

A very interesting programme has been announced, as will be seen by the following numbers:

ing numbers:

(a) Hungarian Rhapsody, No. 12 (Liszt), (b) Etude, op. 23 (Rubinstein), Miss Scott.

Aria, "Sampson and Delliah" (Saint-Saens), Miss Osborn.

Concerto in E (andante and finale) (Mendelssohn). Mr. Bendix.

(a) "An Bord du Danube" (Wormser), (b) "Elfentanz" (Popper-Bendix), Mr. Bendix.

(a) "Bendemeres Stream" (Villiers Stanford), (b) "An Open Secret" (Woodman), Miss Osborn.

Cannen Fantasie (Hubay), Mr. Bendix.

Trio, "Ave Maria" (Gounod), Mr. Bendix, Miss Osborn, Miss Scott.

A very attractive programme is announced for the Philharmonic concert at the Coates this afternoon. The numbers the Coates this afternoon. The numbers will include Bellini's overture. "Romeo and Juliet:" Gounod's "Visions of Jeanne d'Arc." the prelude to the third act of Massenet's "Herodiade," and three dances from "Henry VIII.," by German, a group that has been exceedingly popular as given by this orchestra. There will be other attractive selections, and as the weather is a large attendance. The soloist will be Mrs. Nellie Allen Parcell, of St. Louis, a pupil of Mr. Epstein, of that city, and later of Barth, of the German high school at Berlin, and of the Royal conservatory, of Leipsic. Mrs. Parcell was heard in this city last season with the Euterpe Club and will be recalled by those who listened to sher playing as a pianist of high attainments. The programme follows:

Overture, "Romso and Juliet" (Bellin).

of "Herodiade" (Massenet).

(a) "Toreadore e Andalouse" (Rubinstein), (b)
Polonaise (Epstein), Mrs. Parcell.
Three dances from "Henry VIII." (German): (a)
Morris Dance, (b) Shepherds' Dance, (c) Torch Dance.

The Chicago Ladies' Quartette, one of the regular Y. M. C. A. course attractions, will be heard at the Academy of Music next Thursday evening. The company consists of Grace Caborn, soprano; Jessie E. Dunn. mezzo-soprano and pianist; Rose Lutiger contraite and accompanist; Alice Merrill Raymond, alto-soloist and musical director; Zulieme Searles Bolkcom, impersonator. The programme will be as follows: Quartette, Stars of the Summer Night" (Cruick-shank), Chicago Lady Quartette, Reading, "But Then!" (Ben King), Zulieme S. Reading, But Item.
Bolckom,
Solo, "Love's Delight" (Renard), Rose Lutiger,
Solo, "Love's Delight" (Renard), Rose Lutiger,
Guartette, "Sleep, Little Baby of Mine" (DunceSmith), Chicago Lady Quartette,
Solo, "Shadow Song," (from "Dinorah"), Grace

Solo, "For the Sake of the Past" (Motter), Jessie E. Dunn. Character sketch, Zulieme S. Bolkcom. Quartette, "Soutch Songs" (Arranged by Miss Ray-Quartette, 'Scotch Songs' (Arranged by Miss Ray-mond), Chicago Lady Quartette, Solo, 'Calm as the Night' (Care), Alice Merrill

orchestra has been engaged with Mr. Walter Damrosch and Signor Seppilli as conductors. It has been said in every city where the company has sung that no other organization has shown such fine ensemble. The company numbers 190 people.

semble. The company numbers 130 people.

The matinee bill will be Bizet's "Carmen," sung in French, and the evening opera will be Wagner's "Lohengrin," sung in German. For so brief an engagement it is doubtful whether more fortunate selections could have been made from the extensive repertory of the company. "Carmen" is a representative opera of the French school. It is rich in melody and dramatic in story. The subject is familiar to all who are acquainted with the operatic field, and yet this city has not seen a fine representation of the opera in years, certainly not since the work has been revived on such an elaborate scale years, certainly not since the work has been revived on such an elaborate scale by Calve, and this season, with De Lussan, the latter being the Carmen announced for Kansas City. De Lussan is an American singer of whom her countrymen should be very proud. She has attained great distinction in spite of many discouragements. She had the temerity to essay Carmen at the Opera Comique, Paris—the stage that had but a short time before witnessed the great success of Calve. When she was regarded as a formidable rival of the French woman in the French capital, it is not strange that she should make a sensation at home. De Lussan will be supported by the big Italian cast of the Ellis company and by the full strength of orchestra, ballet and chorus.

the full strength of orchestra, ballet and chorus.

There is probably no other Wagnerian opera so popular, especially in cities that do not have the opportunity to get surfeited with classic music, as "Lonengrin," in which the great German master set to music the exalting story of the Holy Grail, Arias and orchestral selections from this opera always meet with great favor, and the work has been especially attractive the few times it has been heard in this city. It will be song here with the regular German cast of the Ellis company—Gadski as Elsa, Kraus as Lohengrin, Olitzka as Ortrude, Stury as Telramund, etc.—and the orchestra will be conducted by Mr. Damrosch, Gadski is regarded by many as one of the very greatest dramatic sopranos living, and Kraus is very generally conceded to be the best German tenor on the stage at this time.

The growth of popular interest in grand opera in this country has been very marked in recent years, and instead of bringing forth great artists only at long intervals and at great hazard, as in times past, there is now no country on the globe that enjoys so many great presentations of the masterpieces as are given in America. The enthusiasm of the Eastern cities, especially New York, has been very marked this year, having reached a point where it has been possible to present the cycle operas of Wagner without condensation.

The sale of seats for the Kansas City

The sale of seats for the Kansas City engagement will open at the Auditorium Menday morning. February 27, with a scale of prices ranging from \$\frac{1}{2}\$ to \$1\$, which is lower than ever before made for great operatic presentations in this city. As the gallery of the new theater is seated with folding chairs, reservations may be made on that floor.

STORIES AND GOSSIP OF THE STAGE Goldmark has written a new opera, itled "The Prisoner of War," which was

Goldmark has written a new opera, entitled "The Prisoner of War," which was given for the first time in Vienna the other day. Of the work a Vienna correspondent of the London Daily Goldmark's Graphic says: Both librettist and composer have succeeded in telling a palatable story.

Opera. which centers around the greatest of Greek classical figures. Achilles, at the end of the Trojan war, when he has slain Hector for the killing of his friend Patroclus, and is crushed with the grief of his irreparable loss. The spirit of revenge is strong upon the fierce and brooding Achilles, as Briseiz, the prisoner of war, who has been brought into his presence to render to Hector's body the last rites of the dead, rehumanizes him by the power of a noble and chastening love. Though the doom which is the penalty of his having preferred fame to long life and insignificance is pending. Achilles magnanimously restores the body of Hector to the mourning Priamus, and by claiming the love of Brisels simultaneously restores to her her liberty.

The music is conceived in the light Vienna vein, and is characterized by much sweetness and expression, while there are melodious passages in the love scenes which attain a very high order of merit. Both composer and performers were called repeatedly before the curtain. There are only two acts, and less than two hours are occupied in the representation.

An amusing incident occured during the recent engagement of the West Big Minrecent engagement of the West Big Minstrel Jubilee in New Orleans. The two new theaters there are built almost exactly alike and adjoin each other. Ton Lewis, the popular end-man with the company, strolled in his accustomed way to the theater to put the "burnt corks" on his face, but, owing to the similarity of the twin theaters, he went into the Tulane, where the James-Kidder-Warde combination was playing, instead of the Crescent theater, where the West company was holding forth. Without noticing the scenery which was arranged for the senate scene in Othello, Lewis wandered on upstairs to his dressing room, (as he thought), opened the door and was under the impression that he recognized Mr. Carroll Johnson making up, but it happened to be Mr. Louis James who was darkening his face for Othello. Lewis simply glanced at him and said: "Carroll, you will have to put on a little more burnt cork if you want to bit opposite to me to-night. You want to be a yellow nigger, don't you? This was too much for Mr. James, who had kept silent. He sat down in his chair and laughed very heartily, at the same time trying to explain to Mr. Lewis that Carroll was in the next theater. Lewis gave one of his comical grins, saying: "This is one on me." and dashed out of the theater to look for the right theater, his dressing room and his partner, Carroll Johnson. Ever since that time Lewis has been trying to explain why he got into the wrong theater. strel Jubilee in New Orleans. The two

Lillian Blauvelt, who was married the other day in Italy to a New York broker,

other day in Italy to a New York broker, has long been the most popular concert singer in this country, and since she went to Europe has sung there with great success. It was said at the time she went abroad that she meant to prepare herself for an operatic career, but it is likely that she will reappear in concert on her return to this country. Nobody has yet taken her place, and one young woman who came here from London with the announcement that she expected to be Miss Blauvelt's successor has not been fortunate in fulfilling that ambition even to a very moderate extent. She has dropped into obscurity after a very brief struggle. Miss Blauvelt did appear in opera at the outset of her career in Europe, but she soon abandoned opera and has since confined herself to the class of work in which she has been so successful. It was said several years ago that her earnings as she has been so successful. It was said several years ago that her earnings as several years ago that her earnings as a concert singer amounted yearly to \$30,000. When one considers that the managers of a New England festival recently offered \$5,000 for two days' participation in the concerts to a well known singer, it is easy to see that such a career might easily be made very profitable. The difficulty is to remain popular, Public taste is fickle and new faces are frequently in demand. In spite of this tendency, Miss Blauvelt has always been employed at high prices, one reason for her absence in Europe was her determination to let the public see for a while how it could get along without her and her desire to have the pleasure on her return of appearing before it again as an aimost unfamiliar artist.

Of the crowned heads of Europe Francis Joseph is the most enthusiastle theater-goer. He loves the drama, and, not satis-fied with going himself, he positively in-sists on the members of his court regular-ly attending the various plays and operas that appear in Vienna, that their presence may encourage the drama. William of Germany is also one of the most attentive and appreciative of all the royal observers. As concerns the drama, the king of Rou-mania is quite the opposite of the German Joseph is the most enthusiastic theaternania is quite the opposite of the German emperor. He is devoid of all theatrical inemperor. He is devoid of all theatrical in-terest; plays positively bore him. The czar and the czarina patronize the opera more than the theater. The king of Belgium never goes except when there is a good ballet. As is well known, Queen Victoria has always been fond of the stage. When a child she herself often took part in pri-vate theatricals.

The most active and dangerous rival of Daly's leading woman at present is Leslie Daly's leading woman at present is Leslie Carter. At one bound Zaza recently leaped into the first place in our drama. Nor is it reasonably to be supported by the support of the support and tutelage of David Belasco. The genius of this author in dramatic training is one of the wonders of these times. Not long ago he found Elsie DeWolf floundering along helplessly, as usual, in a maze of Paris gowns and restricted expression. He spent a couple of hours with her—and she astonished everybody by a performance in "Catherine" which, for the first time in her stage his-

body by a performance in "Catherine" which, for the first time in her stage his-tory, declared work that was spirited, elo-quent and true. If Belasco could achieve

results in one lesson, what can he do in a lifetime of training? The development of the Ugly Duckling into Zara is evidence of the magnitude of his powers. Most of us remember the time, a few years ago, when Mrs. Carter was almost hooted off the stage, when the newspapers were nearly unanimous in demanding her immediate retirement from our drama, when no manager would produce "The Heart of Maryland" because its author insisted that she must have part in the performance. She has now beaten the critics into pulp. She has driven her triumphal chariot over Park tow and Herald square, with chains around the necks of writers who once scorned her. "To Mrs. Leslie Carter: As newspaper men of Baltimore we beg to pay a modest tribute to one whose great genius is destined to live forever in the minds of all who truly love the art of an actress as protrayed so beautifully and sublimely by yourself." The dramatic critics of Baltimore signed that extraordinary testimonial and presented it to Mrs. Carter and the dramatic critics of New York surpassed its adjectives.—New York Press.

Mile. Zeille De Lussan, who will sing "Carmen" in this city March 4, returns in triumph to America as one of the chief of Mr. Ellis' prima donnas for his season of grand opera. Her countrymen have not failed to accord her the high position in the list the high position in the list of singers that is freely and enthusiastically extended to her by the press and public

A content of the high position in the list the high position in the high position in the high position in the high position of England and Continental Europe. The principal character which De Lussan essays during her American engagement is Carmen. There are Carmens and Carmens. Probably the interpresation of no other character in grand opera has evoked more discussion than the part of the Spanish Bohemian, with the possible exception of Marguerite in Gounod's "Faust." Since the day of Galle Marie, who created the role for Bizet, it has been one of the most fascinating parts in the operatic repertoire. It may be here said (and not to the discredit of the many talented singers who have represented Carmen) that the librettist and the composer have given them all a splendid chance for distinction before their individuality everentered into the part.

The consensus of European opinion at the present time is that De Lussan's Carmen is as near the purpose of the composer and as faithful a picture of the famous cigarette girl as that of any famous artist ever been. "If the Carmen of Calve was a sensation, the Carmen of De Lussan is a silhouette, true as steel to the life of Merimee's heroine," says one. Mme. Melba, who consented to sing Macaela, and Jean de Reszke, who played Don Jose upon her debut in the part at Covent Garden, gave the finest tribute to her eminent fitness for the character, by essaying roles less prominent in the opera than that assumed by the brilliant American.

Following her debut in "Carmen" at the Opera Comique in Paris last February (upon the same stage from which Caive emerged out of comparative obscurity into the sky of world-wide fame), and her triumph in Paris, the

The tour which Sir Henry Irving is to make in this country next season has finally been arranged. Mr. Bram Stoker, Sir Henry's representative, has arrived in New York, and it has been settled that Mr. Charles Frohman shall take the management of the proposed tour. On Monday Mr. Frohman got to work on the route, and yesterday afternoon he had it all settled.

and yesterday afternoon he had it all settled.

Sir Henry, accompanied by Miss Ellen Terry and his company, will arrive here about the middle of October, and will open their season on October 30 at the Knickerbocker theater, New York city, After leaving there, Sir Henry will visit Boston, Philadelphia, Washington, Baltimore, Brooklyn, Plitsburg, Cleveland, Detroit, St. Louis and Chicago, where his tour will end.

As to the repertory, that remains to be decided upon. If the new Sardou play, "Robespierre," which Sir Henry will produce this spring in London, proves the success he hopes for, it will be presented here as the, piece de resistance of the American tour.

DRAMATIC AND MUSICAL NOTES.

Nethersole is to appear in Budapest, Venna, Berlin and St. Petersburg. Blind Tom is now making a farewell tour of the world at the head of his concer

company.

"The Heart of Chicago," Lincoln J.
Carter's spectacular comedy drama, will be
at the Gilliss next week.

Anna Held has begun the study of Judic's
comedy, "Papa's Wife," adapted in English
by Harry B. Smith, in which she will appear next season.

pear next season.

Aubrey Boucleault is to appear in a play adapted from the French called "A Court Scandal," in which the central figure is Richelieu as a youth of 19.

Hopes for the restoration of J. L. Toole, the English comedian, who has undergone several operations for the removal of a cataract, are about given up.

Charles Frohman has secured the English and American rights to the latest successful Parisian farce, Georges Feydeau's "La Dame Ches Maxims."

"Cyrano de Bergerac" was produced in

"Cyrano de Bergerac" was produced in French in Berlin, and the official censor objected to certain lines referring to high treason, Finally the prohibition was removed.

treason. Finally the prohibition was removed.

The Brothers Byrne will appear at the Grand next week, presenting their entirely new pantominic comedy, "Going to the Races," which is said to be one of the greatest productions of pantominic comedy ever given in this country.

Fun is brewing over "A Lady of Quality." Both Julia Arthur and Eugenia Blair want to produce it in New Orleans, and Miss Arthur claims the prior right; Miss Blair says she has permission from Frances Hodgson Burnett, the authoress.

San Francisco has always been a gold mine for operatic impresari. The city by the Goiden Gate possesses one of the largest theaters on the continent, the Grand opera house. It was there that Mapleson and Abbey in turn made tremendous profits.

Mr. Hoyt wrote fifteen successful farces and a margical cornels of fifteen successful farces and a margical cornels of fifteen successful farces.

Abbey in turn made tremendous profits.

Mr. Hoyt wrote fifteen successful farces
and a musical comedy in fifteen years. He
is very rich, having made \$100,000 a year
during his most successful seasons. He
provided a vast amount of amusement for
the American people, and will have no immediate successor in his field.

Mrs. Mary Calborn Divers

Mrs. Mary Calhoun Dixon, a very accomplished reader, impersonater and teacher of physical culture, who has been seen at various times upon the local platform at various times upon the local platform, and who has made an enviable reputation throughout the West, has located in this city and will continue her profession here. At Oscar Hammerstein's Victoria music hall it will be possible for those who wish to entertain a theater party of a dozen or more to secure a suite of rooms for their accommodation, including a box seating ten and a couple of stalls, where refreshments and even the most elaborate dinners may be ordered.

be ordered.

Richard Mansfield will essay Shakespeare again next season, and in the meantime will invade London. He has long bewailed the failure of his visit to the English metropolis, and now thinks that conditions are favorable for a reversal of the former rerdict. His revival next season will be

"Henry V."

Andrew Mack is to have a drama by Franklin Fyles. Rich & Harris have signed a contract with the playwright, providing for a spectacular production early next year. Meanwhile Mr. Mack will appear this spring in "The Last of the Rohans," by Ramsay Morris. spring in "The Ramsay Morris.

Ramsay Morris.

Arrangements have been made between Arthur Tams and David Henderson to place all the Henderson extravaganzas in London. These include "The Arablan Night." "Bluebeard, Jr.." "The Crystal Slipper." "Sinbad, or the Maid of Balsora," "Aladdin." and "All Baba, or Morgiana and the Forty Thieves."

Forty Thieves."

Manager Grau has become an expansionist. He is formulating plans which will extend the sphere of his operatic activity. The scheme is to commence the season of 1899-190 in San Francisco and to work his way eastward, giving performances en route, ending the Western tour in Chicago, and then commencing the New York season.

A feature of "Cyraro" remarkable in a play coming from Paris is its purity. There is not an objectionable line or suggestion. For this reason it has been adopted into the French schools as a classic textbook. It is a literary gem worthy of the study of all students, and they could not find a more perfect expression of it than Mr. Manshell's.

Mansfield's.

Marshail P. Wilder, the bright little ententainer, who has long been such a feature at social gatherings of the East and of England, and who has but recently gone into vaudeville, has been engaged for the Orpheum circuit. He goes direct from New York to San Francisco, and on his return he will make his first appearance in Kansas City at the Orpheum. ne will make his first appearance in Kan-sas City at the Orpheum.

"A Winter's Tale" and a new dramatiza-tion of an early Polish tragedy will most likely be added to Mme. Modjeska's reper-tolre next season. It is on the strength of this decision on her part that her manager,

Mr. John C. Fisher, has booked her for a ten weeks' run in New York, and proportionately long engagements in Boston, Philadelphia and Chicago. It is also said that Madame Modjeska is having a modern comedy written for her.

William Gillette has the reputation of being the richest of the new generation of actor-playwrights in this country, or in England, for that matter. During the past week there was not a single evening but eight curtains were hung up on both sides of the Atlantic on Gillette's plays, paying Gillette royalties, and in addition to the snug sum produced by his fees as a playwright, he is in receipt of a handsome salary. And yet there is no man in the metropolis of more simple tastes and inexpensive habits—a modest, retiring man—a widower. Why should he not become rich? Theatrical affairs in one of the treaty

widower. Why should he not become rich? Theatrical affairs in one of the treaty ports of China are managed in a curious way. By the agreement between the town authorities, who find the greater part of the funds, and the manager, who selects the artists in France, it is arranged that after a few specimen performances a vote of satisfied or non-satisfied shail be taken among the boxhoiders. Those performers who are unfortunate enough not to have pleased their patrons are then sent back to France and others engaged in their place—this at the expense of the manager of the troupe, who is paid a large sum per senson by the government, plus the door money at the performances.

May Irwin, in her greatest success.

season by the government, plus the door money at the performances.

May Irwin, in her greatest success, "Kate Kip," closed a most remarkable engagement at the Bijou theater. New York city, last night. For the last four seasons or ever since Miss Irwin became a starshe has played a metropolitan engagement extending through at least half her theatrical season, or from fifteen to twenty weeks. A fact worthy of mention is that during Miss Irwin's lastest successful season on Broadway there has not been a single new song or joke added to Mr. MacDonough's manuscript or a souvenir performance given or advertised. The run of "Kate Kip" in New York has been purely on its merits.

For the second time the Orpheum will be occupied by a traveling vaudeville organization, as Hyde's comedians, known as one of the best companies of its kind, will appear there during the week which begins next Sunday. As usual Helene Mora, the wonderful woman baritone, heads the company, and she will doubtless receive a warm welcome on her return to this city, where she has not been seen for some time. Among the other prominent members of the company are McIntyre and Heath, the clever black face funmakers; Canfield and Carleton, the comedians; Edmund Hayes and Emily Lytton, in George M. Cohna's farce, "A Wise-Guy"; Charles R. Sweet, the musical burglar, and others. Robert Taber, Julia Marlowe's husband, is suffering from pleurisy, and will not be R. Sweet, the musical burglar, and others.
Robert Taber, Julia Marlowe's husband, is suffering from pleurisy, and will not be able to act for several weeks. His part. Ernest Defarge, in "The Only Way," Freeman Willis' adaptation of Dickens "A Tale of Two Cities," which Martin Harvey is now rehearsing at the Lyceum theater, has been assigned to Holbrook Blinn, who has appeared in the Chinese piece. "The Cat and the Cherub," in America. Harvey himself will play the role of Sydney Carton, while the veteran Miss Marriott, one of the few survivors of the older tragic actresses, will be the Vengeance. In this version of the novel Defarge exerts the malignant influence attributed originally to his wife, and prominence is given to the ittle seamstress who accompanies Carton to the scaffold.

A recent occurrence in a Boston theater

seamstress who accompanies Carton to the scaffold.

A recent occurrence in a Boston theater has called attention once more to that perpetual theatrical nuisance, the encore fiend. In a musical comedy one of the performer, a young woman, did a dance that, while it pleased the audience greatly, subjected her to a very great physical strain. It was always encored, but after one representation the performer usually was able to decline further recalls. But one evening the audience was exceptionally infested with encore fiends. The result was that she was mercilessly compelled to repeat the dance five times, and only after she had succumbed to the strain and collapsed could the noisy nuisances be induced to allow the performance to proceed. The girl was out of the cast, under the care of a physician, for a week after this ordeal.

GADSKI'S HOME LIFE.

Also Something of the Great Wagnerian Singer's Career, Her Likes and Dislikes.

Madama Gadski the dramatic soprano of the Ellis opera company, who will soon be heard at the Auditorium as Elsa, is a very interesting woman. Mme. Gadski, on the stage, is one person, and in her home quite another. Those who know her only as Elizabeth, Elsa or Seuta, would not be apt to think of her as an uncommonly do-mestic, home-loving woman. In private life she is Frau Johanna Gadski Tauscher, Her years an officer in the German army, but

that's a story she likes to tell herself.
"I do not speak English well," she said to a recent interviewer, "so I think I shall call my husband. He is helpful." But all the same after he appeared she went on talking without his assistance. "You ask me if I am not practically unknown in Germany, and if I have not made my career in this country. That is true and it isn't true. I made my first public appearance in Germany in concert when only 11 or 12 years old. You are surprised? But I sang very well, for I began to study tones, sang very well, for I began to study tones, to cultivate my voice when 9 years old. I was born at Stettin. My father was a government official—I think you call it here; he was at the head of postoffices many years, and my mother—well, my mother is my mother, and she is here; stretching out both hands to a tall, graceful, sweet-faced, gray-haired woman entering the room.

ful, sweet-laced, gray-haired subming the room.

"It was in school," she continued, after seating her mother in the coziest corner, "and took singing lessons in a class with all the other children. One day a lady heard me sing, and she was 50 struck by my voice that she went to my parents and said that I must never be allowed to sing in the class again; that the children were allowed to shriek and sing so lound that I would destroy my voice. They sent me to study with Frau Schroeder Chaloupka.

"As I said, I made my first public appearance two or three years later, and made a great hit. My family is not any more rusleal than German families usually are, so I don't know where my voice came from. In 1889, when IS years old, I went to Berlin. The director of the Choral opera heard me sing and offered me a contract, and I made my first appearance at the end of 1891. Of course, I did not begin with such roles as Elsa or Elizabeth, but started in lighter operas, such as those of Weber and Mozart. Oh, I learned so much there for I sang with all of the great singers and learned from them. I was in each opera, so I could see what was good and what was not good."

"Had you never taken any lessons in acting?" asked the interviewer.

Mme, Gadski shrugged her shoulders and exclaimed; "No, I have never had any lessons in acting. The director of the Choral opera told me at the outset that it was better to act by feeling when singing than by instruction. If one studies only acting and singing one is not always natural. That is the reason why one who does not speak German people and their spirit, is not a German, and, in short, cannot sing Wagner roles. One must have the German spirit, Sometimes you write here in your papers that German singers cannot sing. I think they sing German roles very well," with a frank, amilabe smile. "One must sing, act and, above everything, feel, at the same time, and then off can speak to the heart of the listener. After my fifter the great in the german army of the rist appearance in Berlin I san

America and nearly all the cities say fine things about me now.

"These Americans I like and this country I love; but there is one thing about the people that we cannot understand. A singer comes here who knows only two or three roles and you say she is grand, magnificent; you say her acting is so— What is the word I want? Some days English flows from me and others it comes so hard, and this is one of them. You say her acting is so real, so true to life. The stage is not the place to portray human beings as they are, but to idealize them. America has been most kind to me, however, and I owe a

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AMERICAN.

great deal to her, but I would not like to live here all the year."

"How do you spend your time when not singing?" asked the interviewer.

"I am very busy," she replied. "I have time for nothing but work. I had an eight weeks' concert tour before the opera season began, and I have eight more of concert after the season. Then I take the first steamer I can catch for London, where I sing in Covent Garden until the first of August. I sing there in Italian for the first time, and I have yet to learn the language. You see I'm so fond of singing for benefits that I am kept busy. I like to do it because in that way I can show the gratitude in my heart. I never get to bed until quite late, I2 or I, but I am a good sleeper and rest until 9 or later. Then I study by one of my methods or the other. If I am to appear a great many times during the week, I study some part without using the week is that day. Sometimes I take a short walk, but I'd rather take the air from one of these hansom cabs. They are fine. I do like them so much. I ride a bleycle in Berlin when I am resting. Of course, I can't do that during the season, for one takes cold easily after wheeling.

"I wish my little girl Lotta would come in" she broke off. "She's an insolent—is

woman? My husband represents the largest arms factory in the world in this country, so he could come with me this time, and Lotta was his enough to bring along, and my dear mother can't live with the haby out of her sight, so I have them all with me, and we have such a happy time. No, I do not go out often. I often go to hear Ame. Melha, because she is absolutely perfect of her kind, and I love to listen to her, but I hardly ever go to the theater. I'd much rather be here at home with those I care for."

Gordon's Mahdi Letter.

It seems almost incredible, says the London Saturday Review, but we have it on authority which it is really impossible to doubt that a private soldier found in a street at Omdurman the letter which Gordon wrote to the Mahdi in answer to the demand for retreat or surrender. The letter has been examined by all the ablest experts, and is beyond doubt in Gordon's handwriting. We understand that it is now in the hands of the queen. As might be expected, all idea of surrender is scouted; the Madhi is reminded of his evil doings, and his destruction.

takes cold easily after wheeling.

"I wish my little girl Lotta would come in," she broke off. "She's an insolent—is that the word?—little thing. I mean she learning English rapidly. The other day she looked at me when 1 corrected her, and said 'Never touched me.' I wonder what she meant. She plays hours at a time with the meant. She plays hours at a time with the meant. She plays hours at a time with the box has been handed around, although the has never succumbed to the tempration smoke one. Each eigar has been put in an envelope, with the date and occasion of the presentation, and then placed in a cabinet. The collection dates back nearly fifty years, and is highly prized by the owner.